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Final Report to the Governor and the Legislature, Submitted in Accordance with the Provisions of Section 13 of the Horse Racing Act of 1967 (AB 1082, Statutes 1967, Ch. 647) March 31, 1969, Los Angeles, California

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Rupturing Rhetoric

Business Travel Atlas

Race in American Television [2 volumes]

Hollywood at the Races

Race on the QT

The Montana Blue Book

Race in American Film [3 volumes]

Recognizing Race and Ethnicity

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Recognizing Race and Ethnicity, Student Economy Edition

Australia's Doomed-Race Protective Myth

Investigation of Concentration of Economic Power

Women and Mixed Race Representation in Film

Race in Mind
The Hollywood Jim Crow

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Reel Inequality Stanford University Press

In the 1970s sitcom *The Odd Couple*, Felix and Oscar argue over a racing greyhound that Oscar won in a bet. Animal lover Felix wants to keep the dog as a pet; gambling enthusiast Oscar wants to race it. This dilemma fairly reflects America's attitude toward greyhound racing. This book, the first cultural history of greyhound racing in America, charts the sport's meteoric rise-and equally meteoric decline-against the backdrop of changes in American culture during the last century. Gwyneth Anne Thayer takes us from its origins in "coursing" in England, through its postwar heyday, and up to its current state of near-extinction. Her entertaining account offers fresh insight into the development of American sport and leisure, the rise of animal advocacy, and the unique place that dogs hold in American life. Thayer describes greyhound racing's dynamic growth in the 1920s in places like Saint Louis, Chicago, and New Orleans, then explores its phenomenal popularity in Florida, where promoters exploited its remote association with the upper class and helped foster a celebrity culture around it. By the end of the century media reports of alleged animal cruelty had surfaced as well as competition from other gaming pursuits such as state lotteries and Indian casinos. Greyhound racing became so suspect that even Homer Simpson derided it. In exploring

the socioeconomic, political, and ideological factors that fueled the rise and fall of dog racing in America, Thayer has consulted participants and critics alike in order to present both sides of a contentious debate. She examines not only the impact of animal protectionists, but also suspected underworld ties, longstanding tensions between dogmen and track owners over racing contracts, and the evolving relationship between consumerism and dogs. She captures the sport's glory days in dozens of photographs that recall its coursing past or show celebrities like Frank Sinatra and Babe Ruth with winning racing hounds. Thayer also records the growth of the adoption movement that rescues ex-racers from possible euthanasia. Today there are fewer than half as many greyhound tracks, in half as many states, as there were 10 years ago-and half of them are in Florida. Thayer's in-depth, meticulously balanced account is an intriguing look at this singular activity and will teach readers as much about American cultural behavior as about racing greyhounds.

Water Resources Data for New

Mexico University Press of Kentucky
In this insightful book, one of America's leading commentators on culture and society turns his gaze upon cinematic race relations, examining the relationship between film, race and culture. Acute, richly illustrated and timely, the book deepens our understanding of the politics of race and the symbolic complexity of segregation and discrimination.

Best Actress Bloomsbury Publishing USA

Whitewashing the Movies addresses the

popular practice of excluding Asian actors from playing Asian characters in film. Media activists and critics have denounced contemporary decisions to cast White actors to play Asians and Asian Americans in movies such as *Ghost in the Shell* and *Aloha*. The purpose of this book is to apply the concept of “whitewashing” in stories that privilege White identities at the expense of Asian/American stories and characters. To understand whitewashing across various contexts, the book analyzes films produced in Hollywood, Asian American independent production, and US-China co-productions. Through the analysis, the book examines the ways in which whitewashing matters in the project of Whiteness and White racial hegemony. The book contributes to contemporary understanding of mediated representations of race by theorizing whitewashing, contributing to studies of Whiteness in media studies, and producing a counter-imagination of Asian/American representation in Asian-centered stories.

[Expanding the Black Film Canon](#)

University Press of Kansas

Complete Mid Season Past Performance Summary of All Greyhounds That Have Competed at The Hollywood Dog Track 2012-2013 Season

White Innocence NYU Press

Start your engines--for the fun, controversy and life lessons of RuPaul's Drag Race and its spinoff, RuPaul's DragU. This international collection of original essays critically examines the shows' representation of drag within the contexts of the reality TV genre and LGBTQ issues. Contributors focus on the structure of the two programs, the subversive nature of drag itself, the treatment of trans contestants, the issues of race, the language and the

shows' handling of LGBTQ political issues. A comprehensive discussion is provided of the shows' premise, the host and the contestants through six seasons of Drag Race and the three seasons of DragU.

The Makeup of RuPaul's Drag Race
McFarland

Horse racing was so popular and influential between 1930 and 1960 that nearly 150 racing themed films were released, including *A Day at the Races*, *Thoroughbreds Don't Cry*, and *National Velvet*. This fast-paced, gossipy history explores the relationship between the Hollywood film industry, the horse racing industry, and the extraordinary participation of producers, directors, and actors in the Sport of Kings. Alan Shuback details how all three of Southern California's major racetracks were founded by Hollywood luminaries: Hal Roach was cofounder of Santa Anita Park, Bing Crosby founded Del Mar with help from Pat O'Brien, and Jack and Harry Warner founded Hollywood Park with help from dozens of people in the film community. The races also provided a social and sporting outlet for the film community—studios encouraged film stars to spend a day at the races, especially when a new film was being released. The stars' presence at the track generated a bevy of attention from eager photographers and movie columnists, as well as free publicity for their new films. Moreover, Louis B. Mayer, Bing Crosby, Fred Astaire, Betty Grable, and Don Ameche were all major Thoroughbred owners, while Mickey Rooney, Chico Marx, and John Huston were notorious for their unsuccessful forays to the betting windows.

[Whitewashing the Movies](#) University Press of Kansas

This book examines racism and

racialized discourses in the ELT profession in South Korea. The book is informed by a number of different critical approaches to race and discourse, and the discussions contained in the chapters offer one way of exploring how the ELT profession can be understood from such perspectives. Observations made are based on the understanding that racism should not be viewed as individual acts of discrimination, but rather as a system of social structures. While the book is principally concerned with language teaching and learning in South Korea, the findings are situated in a wider discussion of race and ethnicity in the global ELT profession. The book makes the following argument: White normativity is an ideological commitment and a form of racialized discourse that comes from the social actions of those involved in the ELT profession; this normative model or ideal standard constructs a system of racial discrimination that is founded on White privilege, saviorism and neoliberalism. Drawing on a wide range of data sources, this book is a must-read for anyone interested in critically examining ELT.

Race, Culture and Media CQ Press

This book approaches the study of race/ethnicity through a sociological lens. It focuses on a few social policies that are perceived as race-related, such as affirmative action, to an understanding of the historical racialization of the US welfare state overall.

Race and Ethnicity in English Language Teaching SAGE

Anamik Saha has taken an integrative approach, combining both cultural studies and political economy perspectives in a cutting-edge book that covers representation and beyond. A

wide-ranging exploration of both theory and research, Saha broadens the scope out to also cover postcolonialism, audiences, policy, production and digital race studies.

Investigation of Concentration of

Economic Power Duke University Press

Despite promising changes over the last century, race remains a central organizing principle in US society, a key arena of inequality, power, and privilege, and the subject of ongoing conflict and debate. In this second edition of *Recognizing Race and Ethnicity*, Kathleen J. Fitzgerald continues to examine the sociology of race and encourages students to think differently by challenging the notion that we are, or should even aspire to be, color-blind. Fitzgerald considers how race manifests in both significant and obscure ways by looking across all racial/ethnic groups within the socio-historical context of institutions and arenas, rather than discussing each group by group. Incorporating recent research and contemporary theoretical perspectives, she guides students to examine racial ideologies and identities as well as structural racism; at the same time, she covers topics like popular culture, sports, and interracial relationships. This latest edition includes an expanded look at global perspectives on racial inequality, including international migration and Islamophobia; updated examples of contemporary issues, including the Black Lives Matter movement; more emphasis on intersectionality, specifically the ways sexuality and race intersect; and an extended discussion on why the sociology of race and the sociological imagination matter. *Recognizing Race and Ethnicity* continues to reflect the latest sociological research on race/ethnicity and provides unparalleled

coverage of white privilege while remaining careful not to treat "white" as the norm against which all other groups are defined.

Water Resources Data Multilingual Matters

Known for their violence and prolific profanity, including free use of the n-word, the films of Quentin Tarantino, like the director himself, chronically blurt out in polite company what is extremely problematic even when deliberated in private. Consequently, there is an uncomfortable and often awkward frankness associated with virtually all of Tarantino's films, particularly when it comes to race and blackness. Yet beyond the debate over whether Tarantino is or is not racist is the fact that his films effectively articulate racial anxieties circulating in American society as they engage longstanding racial discourses and hint at emerging trends. This radical racial politics—always present in Tarantino's films but kept very much on the quiet—is the subject of *Race on the QT*. Adilifu Nama concisely deconstructs and reassembles the racial dynamics woven into *Reservoir Dogs*, *True Romance*, *Pulp Fiction*, *Jackie Brown*, *Kill Bill: Vol. 1*, *Kill Bill: Vol. 2*, *Death Proof*, *Inglourious Basterds*, and *Django Unchained*, as they relate to historical and current racial issues in America. Nama's eclectic fusion of cultural criticism and film analysis looks beyond the director's personal racial attitudes and focuses on what Tarantino's filmic body of work has said and is saying about race in America symbolically, metaphorically, literally, impolitely, cynically, sarcastically, crudely, controversially, and brilliantly. *Joss Whedon and Race* Edinburgh University Press
Joss Whedon is known for exploring

philosophical questions through socially progressive narratives in his films, television shows and comics. His work critiques racial stereotypes, sometimes repudiating them, sometimes reinvesting in them (sometimes both at once). This collection of new essays explores his representations of racial power dynamics between individuals and institutions and how the Whedonverse constructs race, ethnicity and nationality relationships. [Final Report to the Governor and the Legislature, Submitted in Accordance with the Provisions of Section 13 of the Horse Racing Act of 1967 \(AB 1082, Statutes 1967, Ch. 647\) March 31, 1969, Los Angeles, California](#) SAGE
This book uses a black/white interracial lens to examine the lives and careers of eight prominent American-born actresses from the silent age through the studio era, New Hollywood, and into the present century: Josephine Baker, Nina Mae McKinney, Fredi Washington, Lena Horne, Dorothy Dandridge, Lonette McKee, Jennifer Beals and Halle Berry. Combining biography with detailed film readings, the author fleshes out the tragic mulatto stereotype, while at the same time exploring concepts and themes such as racial identity, the one-drop rule, passing, skin color, transracial adoption, interracial romance, and more. With a wealth of background information, this study also places these actresses in historical context, providing insight into the construction of race, both onscreen and off. [Reading Race](#) Rutgers University Press
This two-volume encyclopedia explores representations of people of color in American television. It includes overview essays on early, classic, and contemporary television and the challenges for, developments related to, and participation of minorities on and

behind the screen. Covering five decades, this encyclopedia highlights how race has shaped television and how television has shaped society. Offering critical analysis of moments and themes throughout television history, *Race in American Television* shines a spotlight on key artists of color, prominent shows, and the debates that have defined television since the civil rights movement. This book also examines the ways in which television has been a site for both reproduction of stereotypes and resistance to them, providing a basis for discussion about racial issues in the United States. This set provides a significant resource for students and fans of television alike, not only educating but also empowering readers with the necessary tools to consume and watch the small screen and explore its impact on the evolution of racial and ethnic stereotypes in U.S. culture and beyond. Understanding the history of American television contributes to deeper knowledge and potentially helps us to better apprehend the plethora of diverse shows and programs on Netflix, Hulu, YouTube, and other platforms today.

Dogs in the Leisure Experience
McFarland

The figure of the vampire serves as both object and mode of analysis for more than a century of Hollywood filmmaking. Never dying, shifting shape and moving at unnatural speed, as the vampire renews itself by drinking victims' blood, so too does Hollywood renew itself by consuming foreign styles and talent, moving to overseas locations, and proliferating in new guises. In *Vampires, Race, and Transnational Hollywoods*, Dale Hudson explores the movement of transnational Hollywood's vampires, between low-budget quickies and high-

budget franchises, as it appropriates visual styles from German, Mexican and Hong Kong cinemas and off-shores to Canada, Philippines, and South Africa. As the vampire's popularity has swelled, vampire film and television has engaged with changing discourses around race and identity not always addressed in realist modes. Here, teen vampires comfort misunderstood youth, chador-wearing skateboarder vampires promote transnational feminism, African American and Mexican American vampires recover their repressed histories. Looking at contemporary hits like *True Blood*, *Twilight*, *Underworld* and *The Strain*, classics such as Universal's *Dracula* and *Dracula*, and miscegenation melodramas like *The Cheat* and *The Sheik*, the book reconfigures Hollywood historiography and tradition as fundamentally transnational, offering fresh interpretations of vampire media as trans-genre sites for political contestation.

Hollywood Dog Track 2012-2013 Tel-More Taylor & Francis

If the sheer diversity of recent hits from *Twelve Years a Slave* and *Moonlight* to *Get Out*, *Black Panther*, and *BlackkKlansman* tells us anything, it might be that there's no such thing as "black film" per se. This book is especially timely, then, in expanding our idea of what black films are and, going back to the 1960s, showing us new and interesting ways to understand them. When critics and scholars write about films from the Blaxploitation movement—such as *Cotton Comes to Harlem*, *Shaft*, *Superfly*, and *Cleopatra Jones*—they emphasize their importance as films made for black audiences. Consequently, Lisa Doris Alexander points out, a film like the highly popular, Oscar-nominated *Blazing*

Saddles—costarring and co-written by Richard Pryor—is generally left out of the discussion because it doesn't fit the profile of what a black film of the period should be. This is the kind of categorical thinking that Alexander seeks to broaden, looking at films from the 60s to the present day in the context of their time. Applying insights from black feminist thought and critical race theory to one film per decade, she analyzes what each can tell us about the status of black people and race relations in the United States at the time of its release. By teasing out the importance of certain films excluded from the black film canon, Alexander hopes to expand that canon to include films typically relegated to the category of popular entertainment—and to show how these offer more nuanced representations of black characters even as they confront, negate, or parody the controlling images that have defined black filmic characters for decades.

Geological Survey Water-supply Paper Rutgers University Press

To better reflect the current state of research in the sociology of race/ethnicity, this book places significant emphasis on white privilege, the social construction of race, and theoretical perspectives for understanding race and ethnicity.

Race and Popular Fantasy Literature

University of Texas Press

This expansive three-volume set investigates racial representation in film, providing an authoritative cross-section of the most racially significant films, actors, directors, and movements in American cinematic history. Hollywood has always reflected current American cultural norms and ideas. As such, film provides a window into attitudes about race and ethnicity over the last century. This comprehensive set provides

information on hundreds of films chosen based on scholarly consensus of their importance regarding the subject, examining aspects of race and ethnicity in American film through the historical context, themes, and people involved. This three-volume set highlights the most important films and artists of the era, identifying films, actors, or characterizations that were considered racist, were tremendously popular or hugely influential, attempted to be progressive, or some combination thereof. Readers will not only learn basic information about each subject but also be able to contextualize it culturally, historically, and in terms of its reception to understand what average moviegoers thought about the subject at the time of its popularity—and grasp how the subject is perceived now through the lens of history.

Recognizing Race and Ethnicity
Lexington Books

In the wake of a divisive presidential election charged with debates over immigration and identity politics, Americans continue to grapple with questions of race and ethnicity. This collection of nonpartisan and thoroughly researched reports focuses on provocative issues including gentrification, the Black Lives Matter movement, and the resurgence of white supremacy, anti-Semitism, and the "Alt-Right." Because it's CQ Researcher, the policy reports are expertly researched and written, showing all sides of the debate. Chapters follow a set template, exploring three issue questions, then offering background, an overview of the current situation, and a look ahead. All issues include a chronology, bibliography, "yes/no" debate box, photos, charts, and figures.

Going to the Dogs Univ. Press of

Mississippi

These essays analyze how race affects people's lives and relationships in all settings, from the United States to Great Britain and from Hawai'i to Chinese Central Asia. They contemplate the racial positions in various societies of people called Black and people called White, of Asians and Pacific Islanders,

and especially of those people whose racial ancestries and identifications are multiple. Here for the first time are Spickard's trenchant analyses of the creation of race in the South Pacific, of DNA testing for racial ancestry, and of the meaning of multiplicity in the age of Barack Obama.